

CITY NOTES.

August Halter is organist of the Second Presbyterian.

Pilgrim Church has re-engaged its organist, tenor and bass.

The Church of the Messiah has no change in its choir members.

It is rumored that the Union Methodist will have a quartette choir.

Mrs. Black and Miss A. C. Obert are not singing at the Second Baptist.

G. H. Hahnenburg will resign from the Synagogue, 21st and Olive streets.

Mrs. A. D. Canningham has signed with the Second Baptist Church choir.

Mrs. Dodson is singing at Dr. Cave's Non-Sectarian Church, and is doing admirable work.

I. L. Schoen's orchestra was engaged for the two receptions tendered Major Gen. Schofield.

Miss Lizzie Hall is singing at Compton Hill Congregational Church, and has become quite a favorite.

Mrs. Nettie Haynes-Barnett will remain the soprano of the Holy Communion Church choir.

A. G. Kehyn has managed quite a number of concerts lately and with the greatest success.

Mrs. B. Black and Mrs. M. K. Wall have been engaged by the Grand Avenue Presbyterian Church.

Miss Nettie Hale, the belle of Bunker Hill, is studying under Prof. Nelson for the Operatic Stage.

Mrs. Steinmeyer-Reckel is now in Cologne, Germany, where she has been engaged as first dramatic soprano.

Miss L. Wray Garey is doing very commendable work with her pupils. Her classes are quite large and keep her busy.

F. S. Saeger is doing splendid work with his pupils in piano, organ and compositions. Mr. Saeger is a composer of much merit.

Herman Bollman has recovered from a severe illness, and is about again, to the pleasure of his many inquiring friends.

Pauline Schuler-Bollman and Mr. B. Dierker will resign their positions at the Second Presbyterian Church in January.

Miss K. Fogue, of Edwardsville, Ill., a pupil of Miss Campbell, of New York, and Miss E. Town, of Chicago, are studying with Prof. Nelson.

Mrs. Kate J. Bradward, the popular vocal teacher, has returned to her home in Webster Groves from her lengthened trip much improved in health.

Mrs. D. Edwards, teacher of piano and organ, receives pupils at her residence, 218 S. 11th street. Mrs. Edwards is an able singer of ability and a good reader.

Miss Christine H. Mac-Donnell, the vocal teacher, can be seen Monday afternoon at her vocal studio, 1844 Olive street, by those desiring to arrange for lessons.

GEORGE C. VIEH.

George C. Vieh, the young pianist, lately returned from Vienna, was born in St. Louis in August, 1891, and is a son of George Vieh, the well known piano maker and tuner.

He was educated at the public and high schools of this city, and was considered by his teachers a very bright pupil. His piano studies were taken up at the age of eight years, and prosecuted under various teachers, among them, Mrs. Lucy Green, and for almost two years, Mr. Victor Ehling, the prominent pianist.



In 1899 he left for Vienna, where he entered the conservatory, taking up piano under Prof. Josef Dachs, harmony under Dr. Anton Breukner, counterpoint under Robt. Fuchs, and in composition and history of music having John Nep. Fuchs and Alfred Poeschl respectively.

His progress during his course was eminently satisfactory to his teachers who spoke of him in terms of very high praise. He was graduated in July, 1900, receiving the silver medal of the "Gesellschaft der Musik Freunde."

Mr. Vieh will make his debut at Memorial Hall on the 29th inst. and will be assisted by Miss A. Kalkman and Mr. Victor Ehling in the following select programme:

1. Chopin, B flat minor Sonata. Mr. Geo. C. Vieh.
2. Mendelssohn, In Fello, Miss A. Kalkman.

3. A. Schytte, Renover Stoppen; b. Plachot, Nocturne, op. 43 No. 1; c. Grieg, Au den Fjelding, op. 43 No. 6; d. Godeard, Le Cavalier Fantastique, Mr. Vieh.

4. Vieh, Alas! b. Schuman, Ich Grolle nicht, Miss A. Kalkman.

5. Liszt, D flat Rode; b. Schuman, Etudes, symphoniques, Mr. Vieh.

6. Liszt, Hungarian Fantasia, Mr. Vieh; second piano, Mr. Victor Ehling.

Wm. Madden, of the Chicago Opera House, has an augmented orchestra of eighteen men under his direction. Mr. Madden is the most popular director in Chicago.

Miss Fannie M. Kallman, who is studying in Boston, met with an unfortunate accident, spraining her wrist badly. It is hoped she will soon be able to continue her practice.

Jack Shields, the tenor, sang with great success at Hannibal, Mo. Mr. Shields is doing very well with his pupils, and is benefiting very much by her splendid method.

Wm. Baumgaertel, solo flutist of the Grand Opera House, receives pupils at his address, 122 Olive street. Mr. Baumgaertel is an artist of exceptional ability and a thorough teacher.

L. Braun, the clarinetist, can be engaged for miscellaneous concerts. Mr. Braun is well known as an actor of the highest order, and his arrangements of popular concert numbers are very fine.

Mrs. Sarah Constable, of 288 N. 21st street, is doing very efficient work with her class of piano pupils. An important branch to which she gives special attention is Mason's touch and technique.

Miss Clara Stuehliedell, the pianist and teacher, is in constant demand. Her pupils make rapid progress and are thoroughly taught. Miss Stuehliedell is frequently engaged as accompanist.

Fred Schilling, the thorough teacher of piano and violin, receives pupils at his residence, 218 Salisbury street. Mr. Schilling is conductor of the Apollo Singing Society and Fred Mammerboer.

Herman Epstein is doing splendid work at Temple Israel, of which he is organist. The quartette is composed of Mrs. Louis A. Fein, soprano; Miss Lusk, alto; Dr. Cook, tenor; and C. Weber, bass.

Max Ballman, the widely known teacher of vocal music, is as busy as ever at his music room, 1814 N. Broadway. Mr. Louis Bauer, who sang with such success at the Choral-Symphony Concert, is a pupil of Mr. Ballman.

Charles Galloway is organist of the First Presbyterian Church. Mr. Galloway did praiseworthy work at St. George's Episcopal Church which he left, a fact the pastor gratefully acknowledged in a letter to the talented young organist.

Chas. F. Huber, the rising young pianist and teacher, gave his third grand concert on the 18th inst. at Concordia Club Hall, assisted by his pupils and well-known talent. Mr. Huber's numbers, "Love's Awakening," "Nourkowl," and fourth "Rhapsodie." List, were very artistically rendered and enjoyed.

The work of his pupils especially that of Miss Laura Frank, Mader G. Nollen and Miss Elsie Beck, some of whom were over twelve, was pronounced surprising, and of great credit to Mr. Huber. Miss Anna Gray, the popular violinist, played two numbers in her usual artistic way, captivating the audience, which insisted on an encore for each number.

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Mr Spiering, the violinist, has been pressed with engagements from Cincinnati, Milwaukee and Chicago. He played here with great success at Entertainment Hall on 26th st.

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"Gloria in Excelsis," for soprano, alto, tenor and bass, by the prominent composer, Wm. D. Armstrong, is just issued by Kunkel Bros. It is a magnificent work that should be in the possession of every choir looking for something excellent and new; it breathes the true spirit of the text and is worthy of Mr. Armstrong's pen. Price, 35 cents retail.

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The Colombian celebration by the young ladies of the Loretto Academy, Florissant, Mo., was a splendid success. A very fine program was presented, and the piano solo by Charles Kuokkel, played by Maria Donovan & Ghio. The work accomplished by this academy in all branches is of a very high order and the parents of the pupils have every reason to congratulate them.

The holidays are upon us, and the omnipresent question is what will be an appropriate present for our friends? The silk umbrella is a very popular gift, and the ladies of the Loretto Academy have a handsome walking stick, at companions in rain or shine. Nansford Bros., 314 N. 6th street, have the largest and most select stock of fine silk umbrellas and walking sticks, and will select for you the holiday goods, and they can please every body in style and price.

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CHORAL SYMPHONY CONCERT.

The Choral Symphony Society gave its first concert of the season at Grand Music Hall on the 10th ult. A large audience was in attendance, and with Miss Juch as one of the principals and a splendid programme, quite a treat was expected. Besides Miss Juch the principals included, Miss Emily Emma Juch, Ruth Taylor, Ladies' Chorus and Orchestra. Also, Otto Hein, tenor, and Louis Bauer, bass. The programme was as follows: Overture, "Cala Suez and Happy Voyage," Mendelssohn. Orchestra: 2. Aria, "Sweet Blue Water," Miss Emma Juch and Orchestra; 3. Allegretto, from "El Siphon," Brahms. Orchestra: 4. At the Cloister Gate, by Misses Emma Juch, Ruth Taylor, Ladies' Chorus and Orchestra. Miss Emma Juch was received with the greatest enthusiasm. Her numbers were sung with exquisite art and her reputation for good work fully sustained. Miss Taylor, who made her first appearance, was very well received and won the warm applause of the audience. Mr. Otto Hein the well known tenor, did most excellent work. His conception of his numbers was that of the true artist, and the audience appreciated the warmth and color imparted to them. Mr. Louis Bauer, the bass, has a rich, mellow voice and did very commendable work. This was Mr. Bauer's first appearance in Overture, and we hope to hear him again, so do doubt subsequent appearances will show him to be himself full justice.

Fourth number "At the Cloister Gate" by Misses Juch, Taylor, Ladies' Chorus and Orchestra, was the gem of the evening and produced a profound impression. The chorus displayed admirable work on the part of Mr. Otto Hein, the director, whose fine management of the Choral Society's concert is deserving of the widest support.

MR. SPIERING'S CONCERT.

Mr. Spiering's concert at Entertainment Hall was attended by a host of music lovers, desirous of hearing the young pupil of Joachim, and soon he will know Mr. Spiering. His playing of Beethoven's Concerto, first movement, Joachim and Beethoven's Concerto, first movement, Joachim, was received with immense applause and proved him to be a worthy successor of his father. Under the direction of Theodore Thomas, when he will be accorded the recognition due him by the press.

MRS. MARY HOGAN LUDLUM.

Under Mrs. H. Ludlum, the well known eloquentist and teacher, whose name is well known to the musical world, is a collection of Mrs. F. H. Raymond, of Brooklyn, and Miss Lovell, of Boston. In her she studied the delivery system of expression in Chicago. Since then she has studied with the best teachers of the system in New York and Chicago, she has an diploma from "Mrs. Anderson of Yale," for the American, Swedish and German systems, but denotes her title to the Delarue system as she is like that one best, particularly the arrangement of it made by Mrs. Louise Freese of Minneapolis, which is especially adapted for public school use.

don the contemplated English recitals. It would, therefore, seem that, in spite of the extraordinary social and artistic force created by his recent performances in London, the Polish artist has something of a hard time of it in the American audience. It has been variously hinted of late that the novelty of Paderewski being seen, his second visit may not arrive at such extraordinary results as marked his first appearance. While there can be no question over the fact that Paderewski was a fashionable event as well as an event in art with a last year, it is equally without doubt that appreciation of his genius has increased rather than diminished during his absence. The interest of his return is heightened by the probability that he may be accompanied by his favorite pupil, Miss Samuella

GERMAN THEATRE CONCERTS.

Charles Kunkel will give a series of six or eight select piano recitals at the German Theatre, under the auspices of the theatre management. The programmes will include piano solos and duos, trios for piano, violin and violoncello, and quartets for piano, violin and violoncello. The recitals will begin in January next, and will be a special feature of the musical season.

MRS. BAUSEMER'S CONCERT.

Mrs. Bausemer, assisted by Mr. Geo. Horrich, gave a very choice programme at Memorial Hall on the 10th inst. Among the numbers were the following, which were pleasing to most ears: Schubert's "The King of the Castle," in E flat, op. 2 No. 1, Heethoven's "Impromptu," Schubert's "Erlösung," Schubert's "Chopin," Trautwein's "Schumann," Valse Allemande, Rubinstein's "Serenade," Schubert's "Lied," and Schubert's "Lied." The concert was an auspicious beginning of the musical season, and was attended by very select and critical ones. Indeed, Mrs. Bausemer's concert is looked forward to with great deal of interest as advocating the highest musical art.

Her numbers were rendered in a way expected of the true artist, she was with a main force technique, clear intonation, and a great breadth and freedom of style. The audience received her with great enthusiasm, a well-deserved tribute to one of the most modern and accomplished pianists. Mr. Geo. Horrich assisted the highest expectations of his hearers, and gave them a very rare treat. His playing was masterly, as it always is.

THE GERMAN THEATRE.

The German Theatre, which has afforded its patrons the greatest enjoyment continues to offer attractions of the most popular character. The Stock Company is now filling engagements at Kansas City, St. Joseph, Omaha, Peoria, etc. Changes are welcome to the members who were under the necessity, while here, of performing as many as five operas on the week. This time the company will constitute their repertoire on the road, and will afford an opportunity of presenting some of the most popular and successful operas, "Carmen" and "Queen Elizabeth," to be given here on the 10th inst.

MRS. MARY HOGAN LUDLUM.

Six years ago she began her work at St. Vincent's Seminary, corner of Grand and Tenth Avenues, and she will leave there. During that time she has taught at the Sacred Host Convent, Maryville at Lindwood College in Chicago, Mo. and at the St. Louis Episcopal "School of the Good Shepherd." This is her fourth year at the Central High and Normal schools. She is also engaged at the Heethoven Conservatory. These positions, with a number of private pupils, keep her very busy. One of our representatives said to her: "When can I find you here?" Laughingly she answered: "I can't find any woman, but if you come Saturday morning at 9 o'clock I will try and give you a lesson." Mrs. Hogan Ludlum has been heard frequently in concerts and recitals and always with great success. The old Mercantile Library Hall was the witness of many of her triumphs, and at Entertainment Hall her greatest triumph, however, was scored last May at the High School exhibition given for the World's Fair, Grand Music Hall, for which she trained over two hundred pupils in a way that captivated the large audience, and she has many converts. As a teacher, Mrs. Hogan Ludlum is unsurpassed, thoroughly cultured and graceful. She is a lady of high culture and refinement, and of a very pleasant address. She and her mother have a cosy flat at 324½ North Vandewater Avenue.

ROBERT FRANZ.

The death of Robert Franz is an important event in the musical world. His labors were diversified. The addition made by him to the orchestral scores of certain works of Handel and Bach showed the cultivated taste of the man, but they were criticized by some as unnecessary, and, indeed, irrelevant pieces. As a writer on musical subjects he appeared as a sound and sane contributor to the Journal, but it is a song writer that he will be remembered. His setting of German, made famous by Schubert and Schumann, is in the opinion of many finer than that of Brahms. His setting of German, and Scottish poems is free from the verbosity and the vague mysticism that, respectively, disfigure occasionally the songs of Schubert and Schumann. It is a fresh thing to predict the death of a man, but it is a fresh thing to predict the death of a man who has been so long a part of the world, as a man he was eminently lovable, and always cheerful in spite of great difficulties.

PADEREWSKI.

Mr. Paderewski is progressing so rapidly toward health that there is some hope of the fulfillment of all his American engagements except the earlier concerts of the series. In order to accomplish this task he will, however, be compelled to abandon

AUGUST JUNKERMAN. "Snowbirds and the Seven Dwarfs," to be given at Christmas time. This has been a very successful and successful style.

August Junkerman, the renowned New York "entertainer," will play a week's engagement. Among her successes will be her new play, "The Girl of the Year," which will appear Mr. Ernst Posen, the great character impersonator and comedian, who met with the greatest success during his last engagement here.

During the present absence of the Stock Company, August Junkerman will present Fritz Reuter's plays. Mr. Junkerman is a company of twenty-five members, direct from Berlin, where it played an engagement of five weeks to crowded houses. Besides the new plays, the company will also introduce some popular novelties of later days, as "Grossstadt," etc.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Solidifications," a typical plantation scene, by the same author, price 60 cents.

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Miss Letitia Fritch, the well-known prima donna soprano, for five years of Chicago's Grand Opera House, was engaged to sing at the Washington and the Fort experience of a terrible railroad wreck decided her in this step. Miss Fritch has the special advantages of a pure, fresh voice trained by the best masters of Europe and will be much sought after by public.

The Benjamin Musicals given on the 9th at the residence of Mrs. Benjamin, 940 Levee ave., was an event of great enjoyment. Among the numbers especially enjoyed was a piano solo "At the Window," played by the composer, Louis Cornish; a soprano solo "Answer," Robyn, sung by Mrs. H. Wheeler; a cello number by P. S. Anon. Jr.; a piano selection by A. H. Robyn, and a duo for two pianos by Messrs. Louis Cornish and Aug. Kolpeghelmer. Mr. Benjamin sang Robyn's popular ballad, "You."

Mr. Gell's violin solos at the Grand Opera House are a feature of that theatre, whose popularity increases under the admirable direction of Mr. Medford. Mr. Gell, rendered Variations Beethoven on "Themes from the opera 'Moses'" on one string, one of the most celebrated of Paganini's compositions. This great maestro in performing it used a violin especially prepared for the purpose, having but one string (G) tuned up to E flat and placed directly in the center of the fingerboard. For this number Mr. Gell used a violin specially prepared.

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Allegretto ♩ — 132.

Allegretto ♩ = 132.

The musical score for 'L'Espresso' by Luciano Berio is presented in a two-staff format. The upper staff is for the vocal line, and the lower staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part is marked with 'ppp' (pianissimo) and 'simili.' (simile). The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a complex rhythmic pattern with many beamed notes and rests, creating a dense texture. The vocal line is more melodic and includes some lyrics in Italian. The score is divided into measures by vertical bar lines, and there are some performance instructions like 'ppp' and 'simili.' written below the piano staff.

Con eleganza.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano). Fingerings are indicated by numbers 1-5 above notes. The bass staff provides harmonic support with chords and single notes.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *res.* (resonance). Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with symbols: a star for the left foot and a circle for the right foot.

Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped. Ped. ☆ Ped. ☆

Giocoso.

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also fingerings indicated by numbers 1-5 above the notes. The lyrics 'The Rose Tree' are written below the bass staff. The score is divided into measures by vertical bar lines. The piano part includes a variety of chords and single notes, providing a harmonic foundation for the melody. The melody is simple and catchy, typical of a folk song. The overall style is that of a traditional sheet music publication.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. Ped. Ped. Ped. ♪ Ped. Ped. ♪ Ped.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling.

dolce

1 2 3 4 5 6 7 8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8

ad lib.

1 2 3 4 5 6 7 8 9 10 11 12

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile

1 2 3 4 5 6 7 8 9 10 11 12

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1 2 3 4 5 6 7 8 9 10 11 12

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

1 2 3 4 5 6 7 8 9 10 11 12

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. *

8

Giòroso.

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment with chords. Pedal points are indicated below the bass line.

Ped. * Ped. Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. * Ped.

Second system of the musical score. The right hand continues the melodic development with some grace notes. The left hand maintains the harmonic support. Pedal points are indicated below the bass line.

Ped. Ped. Ped. * Ped. Ped. * Ped. Ped. Ped.

Third system of the musical score. The right hand includes a section marked *cres.* (crescendo) with fingerings 1, 2, 3, 4, 5. The left hand has a section marked *pp* (pianissimo). Pedal points are indicated below the bass line.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped.

Fourth system of the musical score. The right hand features a section marked *pp* (pianissimo). The left hand continues the harmonic accompaniment. Pedal points are indicated below the bass line.

Ped.

Fifth system of the musical score. The right hand features a section marked *pp* (pianissimo). The left hand continues the harmonic accompaniment. Pedal points are indicated below the bass line.

Ped.

First system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. Ped. * Ped. * Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: * Ped. Ped. * Ped. * Ped. * Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped. * Ped. * Ped. * Ped. Ped. Cresc. marking above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. Fingerings (1-5) are indicated above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings: * Ped. * Ped. * Ped. * Ped. * Ped. Fingerings (1-5) are indicated above the treble staff. A double bar line is present at the end of the system.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante $\text{♩} = 72$

p

Ped. *Ped.* * *Ped.* *Ped.* * *Ped.* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

595 - 3

Ped. *

This musical score consists of six systems of piano music, each with a treble and bass staff. The piece begins with a treble staff featuring a series of eighth-note triplets and sixteenth-note patterns, while the bass staff provides a steady accompaniment of eighth notes. The tempo is marked *Vivace* and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *p* (piano). Fingering numbers (1-5) are indicated throughout the piece. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fifth system. The piece concludes with a final chord in the sixth system.

p Cantabile.

Allegro $\text{♩} = 96$. *Ped.*

f

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff with a key signature of one flat (B-flat) and a common time signature. The bass staff provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together.

A musical score for the song "The Rose Tree". The score is written for piano (Pnd.) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* (forte). The piece concludes with a double bar line and a repeat sign.

ONWARD DARLING!

3

(AUF ZUR FAHRT!)

Poem by H. Hartmann.

Moritz Moszkowski.

Moderato. ♩ - 100.

2. Hei, wie geht es flink und glatt,
1. Ab - schied schlägt die Glo - cke schon,

1. Hark, the clock! It sounds de - part!
2. Hey, how firm their seat re - mains,

2. Wo das Glück die Zü - gel hat!
1. Drau - sen klingt der Schel - len Ton,

Frost und Sturm und Blüth' und Mat Sie
Kap - pe stampft in Schnee - und Eis; Des

1. Mer - ry sleigh bells sprightly start;
2. When For - tu - na guides the reins!

Sol, the cour - ser prompt to go With
Storm and frost and bloom and May They

2. sie - hen wie im Traum vor - bei;
1. Hün - mels Flo - cken tau - meln leis,

Hier ein Hü - gel, Kreu - ze dort,
Her - ze pocht und Au - ge glänzt,

1. great im - pa - tience paws the snow.
2. pass like emp - ty dreams a - way.

Dar - ling thou my hap - pi - ness,
Here a cross and their a mound,

2. Fal - be Blät - ter rau - schen fort, Hin - ten..... dehnt sich gött - lich hold Er -
 1. Stir - ne..... strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun

1. Myr - tles do thy locks ca - ress; Pro - mise of a pa - ra - dise Is
 2. With - er'd..... leaves and dust a - round, An - gels gra - cious hands un - fold The

2. inn - er - ung wie A - bend - gold. Wei - ter geh's in schnel - tem Trab
 1. auf, mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein

1. writ - ten in thy lu - cid eyes: Near the mile - stone gray with ago
 2. mem - o - ry, a hue of gold. Up the hill with stea - dy..... gait,

2. Hü - gel - an und steil berg..... ab, O - ben lags wie Son - nen - schein, Der
 1. Ragt ein Kirch - lein schlicht und..... klein; Ei - nes Pries - ters rei - ne Hand Sie

1. Tow'rs a tem - ple high a..... bove. There will this our pil - grim - age At -
 2. Down, the steps ac - cel - er - ate. On the top a crown of light, Be -

2. Wir la - chen..... dich ver - ei - nigt aus

1. Wir la - chen..... glück - lich ich und du



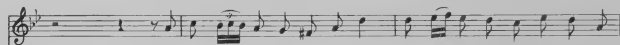
1. But you and..... I we laugh at him.

2. But you and..... I we laugh at him.



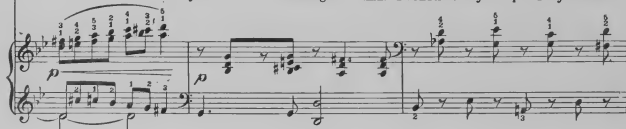
2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns' her; Und

1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie



1. But you and I we laugh at him. Soon the tie is form'd for aye And

2. But you and I we laugh at him. Dark - ness may our path - way cross And



2. drück das Al - ter oft schon schwer,

Schmie - gen wir uns Herz an Herz Und

1. spie - lend sprach das "Ja" der Mund

Setz' dich, sprachst du zu mir fein; Jetzt

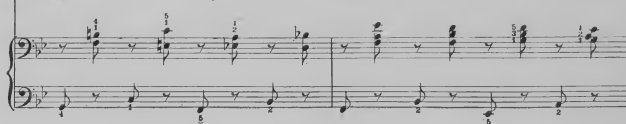


1. we are wed - ded one to day.

On - ward dar - ling side by side, A

2. age bring to us many a loss,

Hearts so true we fear no foe. And



2. la - chen ü - ber Noth and Schmerz.
1. gehts ins Le - ben frisch hin - ein.

Tra la tra la Wir
" " " " Es

1. long the path of life we glide. Tra la tra la A -
2. laugh at grief and laugh at woe. " " " " And

2. Schmie - gen eng ans Herz ans Herz Wir 1.

1. gehts ins Le - ben frisch hin - ein ins Le - ben frisch hin - ein

1. long the.....path of life we glide. A. long the path we glide.
2. laugh at.....grief and laugh at woe. And

2.
schmiegen Herz ans Herz Tra la.

laugh at grief and woe. Tra la.

2.

PHILOMEL.

POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ 112.

Secondo.

Primo. R.

Primo. R.

Ped. *

Ped. *

Ped. *

Ped. *

Ped.

Cresc.

Ped. *

137-8

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PHILOMEL.

POLKA BRILLIANT.

3

Tempo di Polka. ♩ = 112.

Primo.

Charles Kunkel.

8

f

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Giucoso.

1 2 3 4 5

8

f

Ped. ✱

1 2 3 4 5

8

f

crce.

1 2 3 4 5

8

f

Ped. ✱ Ped. ✱ Ped. ✱

1 2 3 4 5

First system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Bass staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Dynamics: *f* (first measure), *mf* (fifth measure). Pedal markings: Ped. (under first measure), Ped. (under fifth measure).

Second system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Bass staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Dynamics: *mf* (first measure), *f* (fifth measure). Pedal markings: Ped. (under first measure), Ped. (under fifth measure), Ped. (under ninth measure), Ped. (under thirteenth measure), Ped. (under seventeenth measure), Ped. (under twenty-first measure).

Third system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Bass staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Dynamics: *mf* (first measure). Pedal markings: Ped. (under first measure), Ped. (under fifth measure).

Fourth system of musical notation. Treble and bass staves. Treble staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Bass staff has a 3-measure rest, then a 2-measure rest, then a 3-measure rest, then a 5-measure rest, then a 3-measure rest. Dynamics: *mf* (first measure), *fz* (fifth measure), *fz* (ninth measure). Pedal markings: Ped. (under first measure), Ped. (under fifth measure), Ped. (under ninth measure).

8-

f

mf

f

And.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

8.-----
f 3
 or thus.
 l. h.

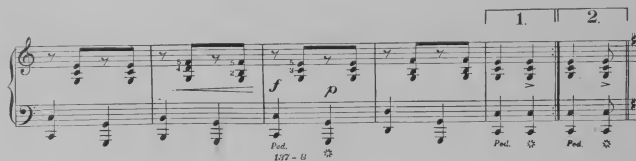
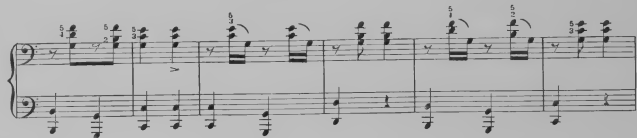
8. *Lullaby* V. M.

mf

p

Ped.

[illegible]



8

p

8

p

8

f

Ped. *

Ped. *

8

ff

p

Ped. *

Ped. *

8

f

p

Ped. *

Ped. *

Ped. *

1

2

Primo.

Primo.

Secondo.

First system of musical notation, measures 1-6. The piece begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Primo.' and the dynamics are 'f' (forte) and 'p' (piano). The notation includes various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 1 through 6 are written above the staff.

Second system of musical notation, measures 7-12. The notation continues with various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 7 through 12 are written above the staff.

Third system of musical notation, measures 13-18. The notation continues with various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 13 through 18 are written above the staff.

Fourth system of musical notation, measures 19-24. The notation continues with various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 19 through 24 are written above the staff.

Fifth system of musical notation, measures 25-30. The notation continues with various chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Measure numbers 25 through 30 are written above the staff.

8

First system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

8

Second system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

8

Third system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

8

Fourth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

8

Fifth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

8

Sixth system of music. Treble and bass staves. Treble staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). Pedal markings are present below the bass staff. Dynamics include *f* and *ff*.

25 MELODIOUS STUDIES.

PRELUDE.

PRÄLUDIUM.

S. Heller Op. 45.

Allegretto  _138. *Sempre legato e egualmente.*

1.



p

or thus.

dim.

dolce.

legato.

p

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes dynamics: *cres.*, *dim.*, and *mf*. The melody is in the right hand, and the bass line is in the left hand. The piece features a key signature of one flat (B-flat) and a tempo marking of "Moderato". The score is divided into measures, with fingerings and articulations indicated. The piece concludes with a final cadence.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is for the Treble Clef, the middle for the Alto Clef, and the bottom for the Bass Clef. The music is in 3/4 time. The melody is in the Treble staff, with notes numbered 1 through 8. The Alto and Bass staves provide accompaniment. The Alto staff has notes numbered 1 through 8. The Bass staff has notes numbered 1 through 8. The score includes a key signature of one flat (B-flat) and a common time signature (C). The piece ends with a double bar line and a repeat sign.

SPARKLING METEORS.

(FUNKELNDE METEORE.)

Allegro vivace ♩_{104} .

2. *mf* *3* *Ped.* *3* *Ped.* *3* *Ped.* *3* *Ped.*

poco meno mosso.

a tempo. *mf* *simil.* *3* *Ped.* *3* *Ped.* *3* *Ped.* *3* *Ped.*

a tempo. *3* *Ped.* *3* *Ped.* *3* *Ped.* *3* *Ped.* *3* *Ped.*

a tempo. *cres.* *mf* *cres.*





Allegretto comodo. ♩ = 126.

4.

The musical score is for a piece in 3/4 time, marked 'Allegretto comodo' with a tempo of 126 beats per minute. It is in the key of D major (two sharps). The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent bass line with a strong rhythmic pattern. The vocal parts enter with a melodic line, and the piano accompaniment provides a harmonic foundation. The score includes various musical notations such as notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one sharp (F#). The vocal melody is in 4/4 time, with a key signature of one sharp (F#). The piano introduction consists of a series of chords and single notes, with some notes marked with '3' and '4' indicating triplets and fourths. The vocal melody begins with the lyrics 'The Rose Tree' and continues with 'The Rose Tree' and 'The Rose Tree'.

A musical score for a piano piece, labeled 'P. 4th Red' at the bottom right. The score is written for two staves, treble and bass clef. It features a complex melody with many beamed sixteenth and thirty-second notes, and a bass line with sustained notes and some movement. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked with a 'P' for piano. The notation includes various ornaments and dynamic markings.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part features a melodic line with eighth and sixteenth notes, and a bass line with eighth and sixteenth notes. The voice part consists of a single melodic line with eighth and sixteenth notes. The score includes a key signature change to one sharp (F#) and a time signature change to 2/4. The piano part features a melodic line with eighth and sixteenth notes, and a bass line with eighth and sixteenth notes. The voice part consists of a single melodic line with eighth and sixteenth notes. The score includes a key signature change to one sharp (F#) and a time signature change to 2/4. The piano part features a melodic line with eighth and sixteenth notes, and a bass line with eighth and sixteenth notes. The voice part consists of a single melodic line with eighth and sixteenth notes.

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (Pia.) and includes a vocal line (Soprano) and a piano accompaniment (Piano). The key signature is one sharp (F#). The tempo is marked "Allegretto". The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The vocal line is a simple melody. The score ends with a double bar line and the word "Fine".



RESTLESSNESS.

(UNRUHE.)

Allegretto con moto. ♩ 126.

5. *p* *Left hand crosses the right.* *simili.* *p*

perdendosi

mf *f* *fz* *Ped.* *fz* *Ped.* *fz* *Ped.* *p*

1452-26



SONG OF THE BARD.

(LIED DES DICHTERS.)

Song without words.

Special study for the artistic use of the Pedal.

Allegretto con moto. ♩ = 92.

6. N. B. ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped.

Il Basso staccato.

mf ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped.

mf ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped.

a tempo. poco riten. ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped. ♪ ♪ Ped. ♪ ♪ P ♪ ♪ Ped.

N.B. Heed the use of the Pedal scrupulously as indicated. 1432-25

* Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped.

* Ped. * Ped. * P * Ped. * Ped. * Ped. * P * Ped. * Ped.

fz *cres.* *espress.*
* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

rit. en u. to. *a tempo*
* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

mf *legato*
* Ped. * Ped. * Ped. * Ped. * P * P * P * P * P * P * P * P * Ped.

SAD TIDINGS.

(TRAURIGE KUNDE.)

Allegretto.  108.

[illegible]

WINTER.

15

(WINTER)

Allegretto. ♩ - 88.

8

The musical score for 'Winter' (Op. 90, No. 8) by Frédéric Chopin is presented in six systems. Each system consists of a piano (right hand) and bass (left hand) staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Allegretto' with a metronome marking of 88. The score includes various musical notations such as chords, arpeggios, and fingerings. Pedal markings are present throughout the piece.

1452-25

GREETING.

(GRUSS.)

Song without Words.

Andante quasi Allegretto. ♩ — 80.

1 2 2

9

cantabile.

N.B. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 3 4 3 3 3 4 3

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 4 4 3 4 4 4 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 4 4 4 4 4 4 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 3 4 4 3 1 1. 2.

dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1 3 4 4 3 4 3

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

N. B. *Heed scrupulously the use of the Pedal as indicated.* 1452 - 25

First system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets, each marked with a number (1, 2, 3, 4, 5, 3, 4). The bass staff contains a series of chords, each marked with a number (1, 2, 3, 4, 5, 3, 4). Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets, each marked with a number (3, 4, 3, 4). The bass staff contains a series of chords, each marked with a number (3, 4, 3, 4). The word "dolce." is written above the treble staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets, each marked with a number (1, 2, 3, 4). The bass staff contains a series of chords, each marked with a number (1, 2, 3, 4). The word "grs." is written above the treble staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Fourth system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets, each marked with a number (1, 2, 3, 4). The bass staff contains a series of chords, each marked with a number (1, 2, 3, 4). The word "espress." is written above the treble staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff contains a series of eighth-note triplets, each marked with a number (1, 2, 3, 4). The bass staff contains a series of chords, each marked with a number (1, 2, 3, 4). The word "1." is written above the treble staff. Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Musical notation for piano, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 1452-25 at the bottom.

System 1: Treble and Bass clefs. Ped. markings are present below the bass staff. A *cres.* marking is above the treble staff in the third measure.

System 2: Treble and Bass clefs. Ped. markings are present below the bass staff.

System 3: Treble and Bass clefs. Ped. markings are present below the bass staff. A *cres.* marking is above the treble staff in the first measure.

System 4: Treble and Bass clefs. Ped. markings are present below the bass staff. A *dim.* marking is above the treble staff in the first measure.

System 5: Treble and Bass clefs. Ped. markings are present below the bass staff. A *dim. e riten.* marking is above the treble staff in the third measure.

Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

con grazia.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

PLEASURES OF YOUTH.

(JUGEND FREUDEN.)

Allegro scherzoso. ♩ . 80.

Allegro scherzoso. *♩*. 80.

13.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff in G major (one sharp) and 2/4 time. The melody is written in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment is a simple harmonic support, primarily using quarter and eighth notes. There are eight measures in total, each marked with a 'Ped.' (pedal) symbol. The key signature has one sharp (F#), and the time signature is 2/4.

[illegible]

5 2 5 3 1 3 4 2 3 2 3 1 3 4 2 3 4

crca.

♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫ Ped. ♫

The musical score for 'The Little Boat' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes fingerings, dynamics (p), and articulation marks (accents and slurs). The piece is marked 'Fin.' at the end.



RUSTLING LEAVES.

(BLÄTTER RAUSCHEN.)

Con moto $\text{♩} = 104.$

13.

Ped.

mf

Ped.

mf

Ped.

P

P

mf

P

Ped.

1452-25

(ZUM SIEG.)

Poco maestoso.  = 84.

1452-25

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The music is characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. Dynamic markings include *mf*, *p*, *f*, *fz*, *cres.*, *dim.*, *molto*, and *pp*. Pedal markings are indicated by "Ped." with various symbols (asterisks, circles, and diamonds) to denote different pedal effects or durations. Some measures include fingerings (1-5) and breath marks. The piece concludes with a double bar line and a repeat sign.

1452 - 25

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The Genia Ernest Knahe, of the renowned piano firm of Wm. Knahe & Co., Baltimore, is one of the most welcome visitors to St. Louis. Her pleasant face and kindly manner bring sunshine wherever he goes. Up one night or four, he never forgets his friends. None the less the magnificent Anso piano prove its sterling qualities to those who buy it. After half a century, this piano has stood before the public and the verdict has been one of admiration for its fine touch, touch, workmanship and durability. A fitting tribute to its progressive makers.

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Miss Lillian Pike played several piano solos at the entertainment given by the King's Daughters, at St. Louis and

Miss Pike made a splendid record at the Beethoven Conservatory, of which she is a past graduate. She receives pupils in piano at her residence, 2185 Grand Ave.

Miss Lizette A. Priest, the pianist and teacher, gives very delightful piano recitals on Monday evenings at her residence, 516 S. Compton avenue. Miss Priest met with great success in New York, and was obliged to return to St. Louis on account of her health. She receives pupils, and may be engaged for drawing-room concerts and public performances.

Miss Viola Elliott Black, reader and teacher of Elocution and Physical Culture, receives pupils at her residence, 1728 Washington ave. She is a graduate of the Boston School of Oratory, and has been successful in a host of exercises of praise by the faculty of that well-known institution.

Leslie Mayer, of 2121 Olive street, is a well-known conductor of orchestras, and teacher of violin, violoncello and instru-

mental music. He is fortunate in having so thorough a master, and his pupils are enabled to make rapid and valuable progress. He is a worthy exponent of the Italian art culture of the voice; he is a member of the Philharmonic Society of Europe.

W. H. Fommeyer, the well-known composer and teacher, has called another for St. Louis. He was the first of the Philadelphia Orchestra Club for the best lyric, a Hummelian solo without accompaniment. The judges were Theodore Thomas, Victor Stockton and Mr. Cross. Mr. Fommeyer carrying off the honors from thirty competitors.



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